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CANADIAN ART LIBRARIES (CARLIS) NEWSLETTER

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EDITORIAL

Reports of the meetings of the Art Section, IFLA and IFLA General Conference are included this time.

Several art galleries have requested that I include a listing of their exhibitions in the Newsletter. I will do this as long as I have space. I have found that I must limit the size of the issues to 14 pages, including the cover, in order to keep within the 39c postage. This is also the reason for the very closely spaced text which I realize is not aesthetically pleasing, especially for a Fine Arts publication.

A matter which I have forgotten to mention is that I am willing to reproduce copies of most of the references I include in the periodical citations. Sometimes the items might not be readily available. If anyone wishes a copy of a cited article, please let me know and I will send it. I do have to charge 10c a page for any items requested.

I must thank Mary Williamson, Lynn Brohman, Pat Lee, Linda Bien and Patricia Claxton-Oldfield for sending material for this issue.

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REPORT OF ART SECTION, IFLA, STOCKHOLM, AUGUST 16-19, 1990

Summer has come and gone with another successful Art Section satellite meeting at IFLA. In Stockholm, 162 eager Fine Arts librarians from 18 countries met for three days at the Nationalmuseet auditorium prior to the IFLA general conference. Maggie Wishaupt, Royal Library, Le Hague, convened the opening session at which Director Hans Henrik Brummer gave a paper entitled Northern Light.

ARLIS/NORDEN, our host, held its general meeting prior to the paper sessions at which twenty-eight papers were presented on subjects related to the documentation of Nordic Art; Design; Bibliographies and Data Bases. Mary Williamson and I both gave papers during the sessions.

Visits to the Bernadotte Library, Royal Palace, Stockholm and the Drottingholm Palace Library were two of the highlights. Visits to other libraries and galleries were also available, if time permitted.

Lunches were provided at the Moderna Museet with dinner and choral entertainment at the Nordiska Museet. A concert at the Royal Palace or a Theatrical event at Confidencen by the Ulriksdal Theatre group completed our very full schedule.

This year the conference committee decided to have only the abstracts of the papers available at the conference. It is planned to publish the complete papers as a separate in the near future.

Next year, we meet in Moscow but we do not expect to have a pre-conference session. The meetings should, however, prove to be of great interest as we meet with our Russian colleagues and are able to visit some of the outstanding museums and galleries of Moscow.

IFLA GENERAL CONFERENCE, AUGUST 18-24

Over 1800 delegates attended IFLA at the Stockholm Conference Centre, a fairly new facility a short distance by train from the central city.

The opening address was given by H.M. Carl XVI Gustaf. "Libraries are important guardians of the freedom of speech," he stated, as he stressed "the importance of books and libraries in the work for an increased international understanding."

The exhibition of books and equipment had several displays by Middle Eastern groups: Turkey, Libya and the Iranian Republic. This latter booth was completely demolished on the opening day by a group of Iranian refugees living in Stockholm who objected to its presence.

The next day, however, the booth was open again.

As a result of the demonstrations by the Iranians and a group of South Africans against apartheid, IFLA Council published a policy statement which said in part, "The Federation is open for members, institutions, library associations and individuals - from all countries."

The Fine Arts Section held a session during the general conference. This year the theme was conservation. Specialists in the field of paper conservation and production presented short papers emphasising the importance of developing permanent paper for book production. A panel discussion followed the paper presentation.

As is usual with IFLA, much entertainment was enjoyed with receptions at the very beautiful City Hall, the House of Culture and a number of Stockholm libraries. A reception at Skansen, a folk park, included Swedish folk dancing and a visit to the Vasa ship museum. The final excursion by special train to the historic town of Vasteras, where we enjoyed an organ recital and a dinner, ended a very busy but worthwhile ten days.

FORTHCOMING MEETINGS

ARLIS/NA	Kansas City	March 7-14, 1991
	Chicago	February 6-13, 1992
ARLIS/M/O/O	Quebec City	October 26-27, 1990
College Art Assoc.	Washington, D.C.	February 20-23, 1991
	Chicago	February 13-15, 1992
Canada Lib. Assoc.	Montreal	June 1991
IFLA	Moscow	August 18-24, 1991
	Delhi	August 30-Sept. 5, 1992
	Barcelona	1993
UAAC	Montreal	October 25-28, 1991

Thibault, Danielle. Bibliographic Style Manual. Ottawa: National Library of Canada, 1990. 194 p. Issued also in French under title: Guide de rédaction bibliographique. ISBN 0-660-13267-2; DSS Cat. no. SN3-247/1989E.

The Bibliographic Style Manual has been issued by the National Library as a practical guide for "bibliographers, librarians, researchers and writers." The author has been assisted by an editorial committee within the National Library, and by consultants who presumably bring to the project expertise that is related to the variety of formats addressed. The book brings together in fairly compact form the stylistic conventions for bibliographic entries, with the outline for a bibliographic entry being taken from ISO Standard 690, Documentation, Bibliographic References: Content Form and Structure, 2nd edition (Geneva, 1987). Using the index and table of contents the reader can quickly find the specific bibliographic information required, such as the form for corporate authors, publication date, notes, series, abbreviations, etc., but also for a long list of formats which are dealt with in Part 2.

For this review, I will focus on the sections that will be of particular interest to art librarians: Photographs (section 9), Works of Art (section 14), and Slides and Filmstrips (section 12).

The entry outline for photographs, and the examples cited, all deal with photographs as works of art rather than documentary photographs with which we are all, as librarians, more familiar. The latter usually have no author (photographer), no standard title, and no known date of publication or creation. One suggested entry outline is not helpful in describing these. One distinctive element of such photographs is often the collection of which they are a part, plus an accession number or other designated number within the collection or repository. These details certainly should be included in the note field to make it possible for a reader to identify and retrieve the photograph in question. It might be wise too for the bibliographer to assign in square brackets a short descriptive title that pins down the subject of the photograph.

In the works of Art section too an accession number or catalogue number would be a useful addition to the note field. As an authority, I could cite the Canadian Heritage Information Network (CHIN) in Ottawa whose primary objective is to inventory works of art and artifacts retained by Canadian museums. In CHIN, the catalogue number

is a field that provides primary access to works of art.

The manual doesn't get into the minefield of variant titles of works of art, and the choice of language of the title, which is probably just as well. The confusing examples of varying auction house practices, and different titles used by successive owners and by writers make it difficult to pin down the actual work of art referred to. It is important, however, to recognize that works of art more often than not have been assigned a title by someone other than the artist, which means that information that identifies the specific works under discussion, such as a catalogue number, if known, should be mentioned somewhere in the entry.

In the section Slides and Filmstrips, slides are assumed to be in sets, with individual slides cited as parts of the sets. However, slides in the art library are usually individually acquired or made, and have rarely been parts of sets.

But the greatest surprise for the art librarian is the absence of that prolific type of publication, the art exhibition catalogue, from the section on special formats. Although whole conferences have been held on the complexities of cataloguing exhibition catalogues, the manual gives us virtually no guidance. I say "virtually" because exhibition catalogues are mentioned, but along with other kinds of publications such as conference proceedings under rules for entering corporate bodies as authors "where the document reflects the collective activity of the group."

As art librarians who are familiar with books where texts have been written around illustrations, we may quarrel with the definition of an illustrator's role as "subsidiary." But these are all discipline-related quibbles, and there are other manuals and other sources such as the College Art Association's Art Bulletin that can be consulted for the kind of detailed, as well as accurate bibliographic citation of art materials that we require. For general purposes the manual seems to cover the territory well, and in the case of the English language edition, it does it in clear language, which is important.

Mary Williamson
York University

PEOPLE NEWS

SOPHIE CHARLEBOIS, Montreal architect, was awarded the Canada Council Prix de Rome in June 1990.

PAMELA HARRIS, Toronto photographer, won the Duke & Duchess of York Prize in Photography worth \$18,000.

BRUCE JOHNSON, exhibition officer, Mount St. Vincent's University Art Gallery, Halifax, began a series of exhibits of art works in four coin laundries in July. The works were by graduates of the Nova Scotia College of Art & Design.

MICHELE LAING has been appointed Collections Development Librarian for Architecture, Fine Arts and Film at the University of Waterloo Library. Michele's appointment began August 1, 1990. She has been head of the Architecture and Fine Arts Library, University of Manitoba since 1985.

ROBERT NIGEL LAWRENCE died July 3, 1990 at age 89. Lawrence did many sketches of the early Canadian west which are in a number of Alberta collections.

GLEN LOWRY has been appointed director of the Art Gallery of Ontario effective November 1, 1990. Lowry, a specialist in Islamic art and architecture, is from the Freer Gallery of Art, Washington, D.C. He replaces William Withrow who will remain as director emeritus until September 1991.

ROBERT MARKLE, painter, died July 5, 1990 age 53 near his home in Holstein, Ontario as a result of a traffic accident. Markle's work was the cause of a law suit against the Dorothy Cameron Gallery, Toronto in 1963.

MARION PAPE has been appointed Nova Scotia provincial librarian. Her educational background includes an Arts Administration diploma from Banff School of Management.

BILL REID, sculptor, has been presented with the 24th Annual Royal Bank Gold Medal and \$100,000 award for outstanding artistic work.

HILARY RUSSELL was awarded the 1989 City of Toronto Book Award for her book: Double Take: The Story of the Elgin and Winter Garden Theatres.

JACK SHADBOLT, Vancouver artist, was awarded the Order of B.C. for outstanding service to the province in June. Since then, he has been named as the winner of the Gershon Iskowitz Prize for 1990.

ALAN SUDDON former head of the Fine Arts Division, Metro Toronto Library, recently presented the Saskatoon Public Library with an addition to their children's book collection. The books had belonged to Suddon's father and is the second such donation he has made.

CHARLES NOEL VAN SANDWYK, artist, has illustrated and published one book: A Selection of Neighbourly Birds of the New World (Canada). He expects to publish his second work before Christmas: Parrots of the Cannibal Islands. The original work had 126 copies, the new one will have only 50.

LEA VIVOT, sculptor, presented Ottawa with a second sculpture, a bronze mother and child, in June. Vivot places the works where she feels there is a need for a touch of art.

LYNNE WOODRUFF, former Fine Arts Reference librarian at the Vancouver Public Library and more recently in Washington, D.C., received her M.A. in Art History from George Washington University this spring.

CULYER YOUNG, director of the Royal Ontario Museum, retired September 15, 1990. He will remain at ROM as a curator in the West Asian Department.

NEWS NOTES

ARLIS/MOQ deserves congratulations for several accomplishments. The first is for the successful publication of its 1st Newsletter in June, 1990. Danielle Leger and her editorial committee have produced a well designed publication which they expect to issue twice a year. ARLIS/MOQ has also received a grant from ARLIS/NA to proceed with work on an inventory of archival material at Canadian libraries.

THE ART GALLERY OF ONTARIO received a \$700,000 capital grant from the Ontario government to upgrade and renovate its existing plant.

THE FINE ARTS LIBRARY, ST. MARTIN'S STREET, LONDON, ENGLAND has received a new name. From the 29th of May it has been known as the Art and Design Library. This is the largest public library collection of Fine Arts materials in London.

THE BANK OF MONTREAL, Front & Yonge Streets, Toronto has had a stained glass domed ceiling dating from 1885 restored. It is to be the future home of the Hockey Hall of Fame.

THE CANADA COUNCIL ART BANK has announced policies on de-accessioning some of its holdings. A number of artists have been buying back their works from the Bank in recent years. The Bank also feels that some paintings could be sold, hence the need for a policy.

THE CAPITAL THEATRE, CORNWALL was the subject of some months of lobbying to prevent its demolition. On September 10th, the case was lost as a final judgement was brought down permitting its destruction.

CLEO MEETS MEDUSA: CONTENDING WITH HISTORY AND THE VISUAL is the topic of a three day seminar November 15-17, 1990 at the University of British Columbia. For information : Department of Fine Arts, UBC, Vancouver V6T 1W5. 604-228-2757.

The use of COMPACT DISCS by libraries is a subject now arising in discussions on Copyright according to an article in CLA's Feliciter, September 1990, p.1,16.

ERNEST CORMIER AND ISSUES OF MODERNITY is the title of a Symposium held at the Centre canadien d'architecture/Canadian Centre for Architecture, September 28, 1990.

The inaugural exhibition of the DRABINSKY GALLERY, Toronto will be Town, Four Decades, September 15-October 10, 1990.

THE GUELPH ARTS CENTRE received a federal grant of \$2 million towards the construction of a \$12 million complex.

The largest INUIT SCULPTURE to date is to occupy a Toronto site when finished in 1991. The Legend of Sedna will be carved by sculptors Simata Pitsiulak and Philip Piseeoolak.

THE KITCHENER/WATERLOO CENTRE IN THE SQUARE, which includes the Art Gallery, is celebrating its 10th anniversary.

McGILL UNIVERSITY FACULTY CLUB had a Marc-Aurele Suzor Cote work, Spring Landscape -Alaska worth \$300,000, stolen in late May.

McMASTER ART GALLERY, HAMILTON received a \$20,000 grant which enabled it to purchase Karl Schmidt-Rotluff's woodcut Machen Kopf.

A complete list of members of the Professional Art Dealers Association of Canada is in Canadian Art 7:2(1990):33-57.

THE R.J. THOM AWARD FOR EARLY DESIGN ACHIEVEMENT has been established. It will be administered by Canada Council and given every two years beginning in 1991.

THE ROYAL ONTARIO MUSEUM has announced the establishment of an Institute for Contemporary Culture as a result of \$1 million bequest from the estate of Roloff Beny. Grant McCracken, a cultural anthropologist is to be the director.

THE THOMAS FISHER RARE BOOK LIBRARY, UNIVERSITY OF TORONTO received a gift of some 300 architectural books from the Ontario Association of Architects. The books originally belonged to the late nineteenth century firm, of Cumberland & Storm, Toronto.

SALISH WEAVING, has been successfully revived by members of the Musqueam Indian Band, Vancouver. Pieces are being sought by museums throughout the world.

EXHIBITIONS AND CATALOGUES

THE AGNES ETHERINGTON ART CENTRE. Exhibitions in Review, 1987-1988.

Kingston: The Gallery, Queen's University, 1990. \$25.00.

ARTROPOLIS 90, October 19-November 18, 1990, at The Roundhouse, Vancouver. Approximately 150 artists will be showing, a mix of senior artists, established younger artists and emerging artists. A catalogue will be available.

BURNABY ART GALLERY. Xth Dalhousie Drawing Exhibition, September 6-October 14, 1990.

Canada Collects the Middle Ages/Le Moyen Âge au travers des collections canadiennes. 220 p. 1986. If anyone would like a copy of this well-illustrated catalogue, I have a copy I'll be pleased to send out for free.

CLARK, JANET E. Frances Anne Hopkins, 1838-1919: Canadian Scenery. 26 January - 18 March, 1990. Thunder Bay, ON.: Art Gallery, 1990. \$20.00.

DEADMAN, PATRICIA. Fringe Momentum: The Photocollages of Patricia Deadman, March 9 - April 15, 1990. Thunder Bay: Art Gallery, 1990. \$7.00.

DIANE FARRIS GALLERY, VANCOUVER. Attila Richard Lukacs, September 8-26, 1990. Catalogue available. (1565 W. 7th Ave., Vancouver V6J 1S1)

GREIG, BARBARA. Iconographia: Recent Work by Barbara Greig. Victoria: Art Gallery of Greater Victoria, 1990. \$4.00.

HEFFEL GALLERY, VANCOUVER. Fall Schedule.

Peter Aspell, Fireships, October 6-27; E.J. Hughes, November 3-29; B.C. Society of Artists (Pre-1945), November 3-29; John Fox/Jean McEwen, December 1-15. Each exhibit has a folder with a reproduction and brief biography.

KITCHENER/WATERLOO ART GALLERY. Fall Schedule.

Print Making in Alberta, 6 September - 28 October; Paul Wyemyk Watercolours, 6 September - 14 October; Gregory Hardy Paintings, 18 October - 25 November; Allen Smutylo Etchings and Watercolours, 1 November - 30 December; Expressions 16, Student Art from Waterloo Region, 4 November - 9 December; Tony Luciani, 29 November - 27 January, 1991; Continuing through December 30, Canadian Women Artists; Vasarely Op/Art.

MARS, TANYA. Tanya Mars, 21 September - 21 October, 1990. Toronto: The Power Plant Gallery, 1990. \$15.00.

MURRAY, JOAN. The Isabel McLaughlin Gift, Part 2, 12 July - 19 August, 1990. Oshawa: The Gallery, 1990. 120 p. ill.

MUSEE D'ART CONTEMPORAIN, MONTREAL. L'art conceptuel, une perspective, 5 August - 21 October, 1990. Catalogue available. This is the only North American showing with some 150 works by more than 30 artists.

ROBERT McLAUGHLIN GALLERY, OSHAWA. Fall Schedule.

Dan E. Hudson, 13 September - 13 October; The Tata Era, 4 October - 31 October; Native Art (Permanent Collection), 11 October - 18 November; Richard Gorman, A Tribute, 8 November - 2 December.

THOMSON, TOM. Tom Thomson, 16 June - 16 September, 1990. Vancouver: The Art Gallery. Catalogue available.

WHYTE MUSEUM OF THE CANADIAN ROCKIES. Fall Schedule.

Selections from the Vaux Collection, until December 16, Platinum photographic prints from exhibition Legacy on Ice; Stephen Hutchings "Geological Portraits", August 7 - September 30; Sunshine Art 1990, August 21 - October 14; Peter and Catherine Whyte "Autumn in the Rockies", September 18 - January 6 1991; Ansel Adams, October 2 - November 25; Ceramics Selects, 15 Years of Red Deer College Ceramic Student Work, October 16 - December 2 Canmore Artists and Artisans, 10th Anniversary show, December 11 - January 13, 1991.

DANCE NEWS

RUTH CARSE, Edmonton dance pioneer, was given the 1989 Canada Dance award for her life-long contribution to the development of dance in Canada.

GOFFIN, JEFFREY. "Miss Julie." Dance Connection 8:1(1990):20-21. Strindberg's stage play transferred to ballet.

Les Grands ballets canadiens broke a box-office record in the season completed in April. Ticket sales increased by 33% over the previous season.

Principal dancers Yoko Ichino and David Nixon have left the National Ballet of Canada to "seek new horizons."

LAURA McMASTER is the new general manager of the Judith Marcuse Dance Company, Vancouver.

MATTHEW, ALANNA. "Young Art Ballet." Vancouver Boulevard 1:1(1990):15-18.

THE NATIONAL BALLET SCHOOL, THE NATIONAL THEATRE SCHOOL AND THE NATIONAL CIRCUS SCHOOL all received grants from the federal government to overcome deficits.

PATRICIA NEARY, former artistic director of Ballet B.C., gave master classes in Banff this summer.

BETTY OLIPHANT, founder and artistic adviser of the National Ballet School was named winner of the Order of Napoleon award.

JEAN-PIERRE PERREAULT won the 1990 Jean A. Chalmers award for choreography.

PIERRE QUINN, National Ballet of Canada, won the silver medal at the 4th International Ballet competition, Jackson, Miss. JOHN ALLEYNE won the award for best choreographer.

THE ROYAL WINNIPEG BALLET toured 9 cities of the Soviet Union and the Eastern bloc from May 22, the first classical Canadian company to visit some of the countries. The company has also reported a deficit of \$140,883 for the 1989/90 season. This is 1.6% of its operating budget.

VERONICA TENNANT received the 1990 Artpark People Award in Lewiston, N.Y. in June.

KARYN TESSMER, member of the National Ballet of Canada for 16 years, retired at the end of the 1990 spring season.

PERIODICAL ARTICLES

ARCHITECTURE

"The Architect's Montreal." Canadian Architect 35:5(1990):52-54.
(Montreal buildings chosen by architects for UIA Conference listing)

BRADBURY, Elspeth. "Miracle on the Mountain, the Architectural Wonder Revisited" Vancouver Boulevard 1:1(1990):7-13. (Simon Fraser University)

-----". "Mission Revival." Vancouver Boulevard 1:3(1990):16-18, 20-21.
(Mission style architecture in Vancouver)

CLARKE, Ian. "One House's History: The Mahon House of Okotoks." Alberta Past 6:2(1990):10-11.

DAVIES, Gloria. "Queen Anne Revival." Vancouver Boulevard 1:2(1990):25-29.

FREEDMAN, Adele. "A Good Start... Not My Finale." Globe and Mail June 9(1990):C2. (Douglas Cardinal Speaks about the Museum of Civilization, Hull)

LANDRY, Nicolas and Cleophas Belvin. "The Quebec City Armoury in the 19th Century." The Archivist 17:2(1990):10-11.

MADOFF, Pamela. "Flotsam Jetsam & Rooftop Meadows." Victoria Boulevard May/June(1990):8-13. (Architectural follies in Victoria)

-----". "Victoria by Design, Functional Art." Victoria Boulevard May/June(1990):24-29. (Industrial design, Victoria)

PACHTER'S GALLERY. "Carlos Ott." City & Country Home 9:6(1990):108.

"The People Who Shaped Victoria: Thomas Hooper." The Hallmark Society Newsletter 17:3(1990):cover, 7-8. (Late 19th and early 20th century Vancouver and Victoria architect)

VON BAEYER, Edwinna. "Furor Over Ottawa's Daly Building." Impact 2:4(1990):33-4.

ART

COCKBURN, Lyn. "The Lines of Heather Spears." Vancouver Boulevard 1:1(1990):32-33,35,37.

ETHIER, Daniel. "Quebec City and William Brymner." The Archivist 17:2(1990):12-13.

FROHWERK, Ron. "Artist with a Camera: The Photography of Peter McAdam, 1920-1940." Manitoba History 19(Spring/90):31-34.

GARNEAU, David. "Ron Mopett, Self in Play." Artichoke 1:3(1990):19-21,31.

GREENAWAY, Cora. "Nova Scotia's Heritage of Decorative Painting." City & Country Home 9:6(1990):84,86,88,90.

GUSTAFSON, Paula. "Art and the GST." Artichoke 1:3(1990):14-16.

-----, "CAR/FAC." Artichoke 1:3(1990):22-24.

HUNTER, Robert. "Byzantium on the Prairies, the Eccentric Heritage of Father Philip Ruh." Canadian Heritage 15:4(1990):14-18,37,41,43.

KILLAM, Sherry. "Angela Grossmann." Western Living 20:7(1990):74.

-----, "Katherine Surridge." Western Living 20:8(1990):74.

LAVIOLETTE, Mary-Beth. "Wallstruck." Artichoke 1:3(1990):26-31.
(Jeff Wall)

LEIDL, David. "Selling the Sizzle." BC Business 18:8(1990):36-39,41-43. (Buschlen/Mowatt Gallery, Vancouver)

MacBEAN, Allyson. "Artropolis 90." Arts Vancouver August(1990):[13-16].

-----, "Painting to Preserve Nature, a Profile of Mark Hobson." Discovery 18:4(1989):123-26.

MAYS, John Bentley. "Carmichael Retrospective Has Timely Patriotic Conviction." Globe and Mail June 9(1990):C4.

-----, "Signs of Struggle." Globe and Mail July 7(1990):C1. (Review of Emily Carr Retrospective at National Gallery, Ottawa)

METCALFE, Dorothy. "In Conversation with a Canadian Legend Yousuf Karsh." Vancouver Art Gallery. Gallery Summer(1990):1-2.

MOISEWITSCH, Carel. "Siren." Capilano Review 2:2(1990):49-64.

PACHTER'S GALLERY. "Joanne Tod." City & Country Home 9:7(1990):104.

"A Peck of Painted Peppers." Victoria Boulevard May/June(1990):32-34.
(Painter Nixie Barton's work)

- SAGI, Douglas. "The Fine Art of Success." Vancouver Sun July 21(1990):D3. (Bau-Xi Gallery, Vancouver is 25 years old)
- SALLOUM, Sheryl. "Fine Grain." Vancouver 23:6(1990):48-50. (John Vanderpant, photographer)
- SOBOL, Ken and Julie. "Exploring the Canadian Museum of Civilization." Canadian Geographic 110:3(1990):44-55.
- TAGGART, Kimberly. "Photos By: Vancouver Photographers." Vancouver Boulevard 1:2(1990):18-23.
- TRANT, Jennifer. "The Krug Brothers' Furniture Factory, Chelsey, Ontario: Industrialization and Furniture Design in the Late Nineteenth Century." Material History Bulletin 30(Fall 1989):9-23.
- WARNER, John Anson. "Continuity & Change in Modern Plains Cree Moccasins." American Indian Art Magazine 15:3(1990):36-47.
- WEILER, Merike. "Studio Cottage." City & Country Home 9:7(1990):74-79. "Painter Shirley Brickenden's home, Toronto)
- WESTBROOK, Rupert. "Exposure Gallery - Gallery focus." Playboard 25:4(1990):10. (A gallery concentrating on photography)
- WURTS, Rosemary. "The Mayrs Story." Vancouver Boulevard 1:2(1990):8-13. (Four Vancouver brothers - all artists)
- YOUNG, Pamela. "Going to the Wall." Maclean's 103:36(1990):48-49. (Three towns with murals: Chemainus, Welland and Stony Plain)
- "Spirit of the West, a Summer Retrospective Celebrates Emily Carr." Maclean's 103:29(1990):51.
- ZYVATKAUSKAS, Betty. "A Museum for All Ages." Globe and Mail June 30(1990):A10. (Museum of Civilization, Hull)

A FEW BOOKS OF INTEREST

- BOUCHARD, Dave and Roy Henry Vickers. The Elders Are Watching. Tofino, B.C.: Eagle Dancer Enterprises Ltd., 1990. col. ill. \$14.95. (P.O. Box 527, Tofino V0R 2T0)
- CULLEN, Mary. Slate Roofing in Canada. Ottawa: Canadian Government Publishing Centre, 1990. \$10.25 plus \$3.50 post. (CGPCV, Ottawa K1A 0S9)
- GOURNAY, Isabelle, ed. Ernest Cormier and the université de Montréal. Montréal: Centre canadien d'architecture, 1990. 179 p. \$35.95.
- JONES, Lois Swan. Art Info Research, Methods and Resources. 3d ed. Dubuque, Iowa: Kendall/Hunt Pub. Co., 1990. (Due to input by Canadian art librarians Ken Chamberlain, Karen McKenzie and Mary Williamson, there is much more Canadian content than in former editions)

